

Tune down 1 whole step:

④ = C ① = D

Moderately ♩ = 108

Intro:

Play 4 times

E5

**

Play 4 times

*Elec. Gtr. 1 (15ma)

f harm. w/dist.

TAB

5 5 5 5 4 4 4 4 3 3 3 3 2.2 2.2 2.2 2.2 2 2 2 2.2 2.2 2.2 2.2 3 3 3 3 4 4 4 4

***Bass and drum rhythm pattern.

Elec. Gtr. 1 cont. harmonics, simile

Elec. Gtr. 1 cont. harmonics, simile

Elec. Gtr. 2

f
w/dist.
P.M. throughout

TAB

5 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 5 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0

1. E -

TAB

5 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 5 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0

Verse:
E5

lim-i - nate, - the
2. Snakes in

TAB

5 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 5 0 0 3 0 0 0 0 0 0 0 0 0 0 0

life de - cline. _____
south - ern - flames. _____

TAB

5 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 5 0 0 3 0 0 0 0 0 0 0 0 0 0 0

G5 A5

I've paid the mas - ters
To bring the thun - der,

with blood and hun - ger. _____
the great de - cid - er. _____

grad. bend 1/2

TAB

5 3 0 3 5 3 0 5

E5

(And it's not - for sale - by an - y stretch. -)
(Would you be - lieve in this - or the ash? -)

TAB

5 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 5 0 0 3 0 0 0 0 0 0 0 0 0 0 0

[illegible]

The musical score consists of three staves:

- Vocal Melody (Top Staff):** Treble clef, key signature of three sharps (F#, C#, G#). The lyrics are "speaks in tongues, ac - cept, ac - cept, the word.) ac - cept, ac - cept.)". There are rests above some notes.
- Piano Accompaniment (Middle Staff):** Treble clef, same key signature. It features a continuous eighth-note pattern in the left hand and a melodic line in the right hand that includes a "grad. slide" (graduated slide) indicated by a curved arrow.
- Guitar Tablature (Bottom Staff):** Labeled "TAB" vertically on the left. It shows fret numbers (0-21) corresponding to the notes in the piano part. A bracketed sequence of frets "4 / 9 / 16 / 21" is shown under a slur, indicating a specific technique or position change.

§ Chorus:

F5 G5 A♭5 F5 G5 A♭5 F5 G5 A♭5
 Hell bound
 P.M. throughout
 TAB 3 3 3 3 3 3 3 5 6 3 3 3 3 3 3 3 5 6 3 3 3 3 3 3 3 5 6 3 3 3 3 3 3 3 5 6

F5

G5 Ab5

in Ft. Worth, Tex - as! Hell

TAB

F5

G5 Ab5

F5

To Coda ⊕
G5 Ab5

bound,

TAB

1. F5

2. F5

Ft. Worth!

Ft. Worth!

TAB

Bridge:

G5

A5

B5

C5

Born to a world so young and proud — but o-ver your head is a — black cloud.

TAB

Rhy. Fig. 1

P.M.

TAB

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times, simile
G5

E5

Grow your hair _ and crawl in - side _ your -

end Rhy. Fig. 1

pick slide

TAB

A5 B5 C5 E5 G5

self be-cause there you can-not hide. _

Fac-ing fears _ you'll o - ver-come _ and

A5 B5 C5 E5

one of these years you know you've won. _____

You've won,

D.S. Sf al Coda

you've won, _____ you've won.

Elec. Gtr. 2

grad. slide

w/bar

TAB

Coda

F5

Ft. Worth!

Elec. Gtr. 2

TAB

GODDAMN ELECTRIC

Words and Music by VINCENT ABBOTT,
DARRELL ABBOTT, PHILLIP ANSELMO and REX BROWN

Tune down 1 whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Moderately/ Tempo I: ♩ = 130

Intro:

F#5 F5

* Elec. Gtrs. 1 & 2

f w/dist. P.M. 4 P.M. 4 P.M. 4

TAB

*Two gtrs. dbld.

1. F#5 2. F#5

Verse:

E5 Bb5

1. The part of me that's
weight of the world has

E5 Bb5 E5 Bb5 E5 Bb5

(h) al-ways six-teen. I've found the se-cret of e-ter-nal youth.
lift-ed and part-ed. My eyes roll blind to sights that dis-tract-ed. Through

TAB

E5 Bb5 E5 Bb5 E5 Bb5

Some get high on life or mon - ey. But there's an es - cape, drop
 tun - nel vi - sion and dope-hair blind - ers. I'll cut a path and e -

TAB

0 12 0 0 12 0 6 6 0 12 0 0 12 0 6 6 0 12 0 0 12 0 6 6

Interlude 1:
 Slower/ Tempo II: ♩. = 90

E5 E5

out of the race. }
 voke my will. }

Rhy. Fig. 1

w/trem. bar

TAB

0 12 0 12 4 7 7 7 7 7 7 7 7 8 8 8 8 6 6 6 6

To
 end Rhy. Fig. 1

TAB

7 7 7 7 7 7 7 8 8 8 8 6 6 6 6

Pre-chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)

E5

walk through the world by one - self, you can't be pro - tect - ed. Your
 trust is in whis-key and weed and Black Sab-bath. It's god - damn e - lec - tric.

2nd time (Slay - er)

Chorus:

{ Don't waste your time. _____
 { Don't fake your life. _____

Elec. Gtrs. 1 & 2

Rhy. Fig. 2

P.M.

Em - brace it. _____
In - hale it. _____

And then you'll know your - self, _
And then you'll know your - self, _

1.

D.S. §

CS BS AS GS ES

the change in you's god-damn e - lec - tric. 2. The

Elec. Gtr. 2 (right)

end Rhy. Fig. 2

Elec. Gtr. 1 (left)

2. w/Rhy. Fill 1 (Elec. Gtrs. 1 & 2) w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2)
 G5 A5 Bb5 B5 E5

change in you's god-damne - lec - tric. Don't waste your time. _____

Em - brace it. _____ And then you'll know your - self, _____

w/Rhy. Fill 2 (Elec. Gtrs. 1 & 2)
 C5 B5 Bb5 A5 Ab5 G5 F5

the change that is god-damn e - lec - tric will fo - cus the

Slightly faster/ Tempo III: ♩ = 96

E5 G5 E5 G5 E5 G5 E5 A5 Bb5 E5 G5 E5 G5 E5

mind's eye, mind's eye.

Elec. Gtr. 1 (left)

w/slight P.M. throughout

TAB

Elec. Gtr. 2 (right)

TAB

Rhy. Fill 1
 Elec. Gtrs. 1 & 2

TAB

Rhy. Fill 2
 Elec. Gtrs. 1 & 2

TAB

Bridge:

Fill 1
Elec. Gtr. 3 (clean)

The musical notation for Fill 1 is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked 'mod.' (moderato). The notation includes a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the last three notes, with a 'grad. bend 1/2' instruction below them. The dynamics are marked 'mf' (mezzo-forte) and 'f' (forte). The guitar is set to 'clean' mode.

TAB

The tablature consists of five empty horizontal lines, with the first line being the highest (treble) and the fifth line being the lowest (bass). The letters 'T', 'A', and 'B' are written vertically to the left of the first three lines.

G5 A5 E5

And these eyes have seen a world, —

TAB

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 0 0 0 5 (5) (5) (5) 0

G5 A5 E5 G5 E5 G5 E5

god - damn e - lec - tric sys - tem.

15ma ———

AH ———

TAB

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 0 0 0 6 5 0 0 0 5 0 5 7 7

Guitar Solo:

G5 A5 Bb5

Hey! ———

Elec. Gtr. 4

f w/dist

TAB

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 6 6 9 6 8 8 6 6 8

Elec. Gtrs. 1 & 2

TAB

8 8 (8 8) 6

Elec. Gtrs. 1 & 2 tacet

Elec. Gtr. 4

1/4

1/4

First system of musical notation for Electric Guitar 4. The staff shows a melodic line in B-flat major with eighth notes and slurs. The tablature below shows the corresponding fret numbers: 6, 8, 6, 8, 10, 9, 6, 9, 9, 6, 9, 9, 6, 9.

Second system of musical notation. The staff includes a G5 harmonic marking. The tablature continues with fret numbers: 6, 9, 6, 9, 6, 9, 15, 12, 17, 12, 17, 12, 12, 13, 12, 17, 12, 17, 12, 12, 13, 12.

Third system of musical notation. The staff includes Gb5, F5, and E5 harmonic markings. The tablature continues with fret numbers: 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 14, 12, 15, 12, 15, 14, 12, 14, 15, 15.

Fourth system of musical notation. The staff includes a G5 8va marking. The tablature continues with fret numbers: (15), 12, 15, 12, 15, (15), 16, 17, 19, 20, 19, 17, 19, 20, 20, 19, 20, 17, 19, 17, 19, 20, 20, 17, 20, 19, 20, 20, 19, 20.

Fifth system of musical notation. The staff includes Gb5 (8va) and F5 harmonic markings. The tablature continues with fret numbers: 20, 17, 20, 19, 20, 21, 19, 17, 20, 17, 20, 17, 20, 19, 20, 17, 20, 19, 20, 19, 17, 19, 17, 16, 17, 16, 19, 17, 16.

Interlude 2:
Slower/ Tempo II: ♩ = 90

E5

F5

F#5

G5

loco

Why?

Elec. Gtrs. 1 & 2

w/trem. bar

w/trem. bar

*Slur note while pulling up on trem. bar 1 whole step.

F5

F#5

G5

F5

F#5

G5

F5

F#5

G5

Chorus:

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 1st 6 meas. only

E5

Don't waste your time.

Em - brace it.

And then you'll know your - self..

the change in you's god-damn e - lec - tric.

Elec. Gtrs. 1 & 2

1/4

1/4

1/4

1/4

1/4

1/4

1/4

1/4

1/2

Outro:

w/ad lib. vocal & ad lib. gtr. noise (pick scrapes, trem. bar dives, etc.)

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)

E5

Repeat and fade

Words and Music by VINCENT ABBOTT,
DARRELL ABBOTT, PHILLIP ANSELMO and REX BROWN

④ = C ① = D

Moderately fast ♩ = 140

E5

Rhy. Fig. 1

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a guitar TAB. The key signature is D major (two sharps). The guitar part features a complex melody with many triplets and sixteenth notes. The TAB shows fret numbers corresponding to the notes. The score is divided into two systems, each with a guitar staff and a TAB staff. The first system ends with a double bar line, and the second system continues the melody. The guitar TAB is written in a standard format with numbers 0-6 and 1-4 indicating frets.

E5

The first staff of music is written on a five-line staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a quarter note on D5, followed by an eighth note on E5, and then a quarter rest. The subsequent notes are quarter notes on F#5, G#5, A5, B5, and C6, each followed by a quarter rest. The staff concludes with a double bar line.

Deh!

Verse:
A5

787881

A5

Bb5

1. There's noth - ing spe - cial a - bout ____ it
2. Re - liv - ing old _____ re - views, _____

Elec.
Gtrs. 1 & 2 Rhy. Fig. 2

TAB

2 2 0 x x 2 2 0 x x 2 2 0 3 1

x x 3 x x 3 x x 3

3

end Rhy. Fig.

0 0 0 6 0 3 0 0 0 0 6 0 3 0 0 0 0 6 0 3 0 0 0 0 1 0 4

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 2 times

A5 Bb5 E5

It's either there ___ when you're born ___ or not.
is a use-less tool ___ of con-fu-sion.

A5 Bb5 E5

Gift - ed with tal - ent are no ____ big deal.
Don't hold your breath ____ for the turn ____ a - round.

G5

F5

Wel-come to the death of a cen-tur-y.
Come in to the world of end-less odds.

Elec. Gtrs. 1 & 2

TAB

E5

First system of musical notation. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a single note on the E5 line. Below it is a guitar TAB staff with the following fret numbers: 0 0 0 6 0 3 0 0 0 0 6 0 3 0. The system is bracketed together.

Second system of musical notation. The treble clef staff shows a melodic line with notes labeled C5, D5, and E5. The guitar TAB staff continues with fret numbers: 0 0 0 6 0 3 0 0 0 0 6 0 3 0, followed by a double bar line and then 5 5 5 7 7 8. The system is bracketed together.

Chorus:
w/Fill 1 (Elec. Gtr. 3) 3rd time only

Third system of musical notation, the chorus. The treble clef staff has notes labeled D5 E5 G5 A5 D5 E5 A5 B5 F5 E5 D5 E5 G5 A5 D5. The lyrics "yes - ter - day don't mean s***. — What's o - ver is o - ver, and" are written below. The guitar TAB staff has fret numbers: 7 9 5 7 7 9 7 0 5 7 0 10 10 9 7 7 9 5 5 7 7 5. The system is bracketed together.

Fill 1
Elec. Gtr. 3

(end of Guitar Solo)

TAB

E5 A5 B5 F5 E5 D5 E5 G5 A5 D5 E5 A5 B5 F5 E5

noth-ing be - tween. _ Yes - ter - day don't mean s***, be-cause to -

TAB

0 9 9 7 0 5 7 0 10 10 8 10 10 8 9 7

7 9 5 0 3 5 0 7 7 5 9 9 7 0 5 7 0 10 10 8 10 10 8 9 7

D5 E5 G5 A5 D5 E5 A5 B5 D5 C#5 C5 C#5 F5 F#5 C5

mor-row's the day — you'll have to face. — No

TAB

7 9 7 7 5 0 5 5 7 5 0 7 5 0 7 7 5 7 5 4 5 5 0 5 4 0 5 0 5 4 0 5 5 0

C#5 F5 F#5 D5 C#5 C5 C#5 F5 F#5 C5 C#5 F5 F#5 C5 D5 E5
 re - wind - ing time. Yes.

TAB
 6 4 0 3 4 7 7 6 5 6 3 4 5 6 0 3 4 5 6 0 3 4 5 7 9
 4 0 1 2 0 5 5 4 3 4 0 1 2 0 3 4 0 1 2 0 3 5 7 9

To Coda ⊕

D5 E5 G5 A5 D5 E5 A5 B5 F5 E5 D5 E5 G5 A5 D5 | E5

ter-day don't mean s***, _ Yes-ter-day don't mean s*** _

TAB

7 9 7 9 5 7 7 9 10 10 8 7 9 7 9 5 7 9

5 7 0 5 5 0 5 7 8 8 7 5 7 5 0 5 0

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 4 times

Two staves of music, each with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff contains four measures of whole rests. The second staff contains four measures of whole rests, with a double bar line at the end.

2. Bridge: (half-time feel)

First system of the bridge. It includes a vocal line, a guitar line, and a guitar tablature line. The guitar line starts with a whole note E5, followed by a half note G#5, and then a series of eighth notes. The tablature line shows the fretting for the guitar line, including a slide from the 9th to the 12th fret.

Second system of the bridge. It includes a vocal line, a guitar line, and a guitar tablature line. The vocal line has the lyrics "They'll tell you all a - bout _ guilt. _ _ _ _ _". The guitar line has a whole note Am7, followed by a half note E5, and then a series of eighth notes. The tablature line shows the fretting for the guitar line, including a slide from the 9th to the 12th fret.

Third system of the bridge. It includes a vocal line, a guitar line, and a guitar tablature line. The vocal line has the lyrics "And in time you'll face the dark - ness. _ _ _ _ _". The guitar line has a whole note Am7, followed by a half note A5, and then a series of eighth notes. The tablature line shows the fretting for the guitar line, including a slide from the 9th to the 12th fret.

E5 Am7

But dark - ness

P.M. - - 4

TAB

12 0 0 0 11 10 9 0 8 8 0 7 7 0 6 6 0 0

G5 A5 C5 E5

is a friend - to you. _____

P.M. - - 4

TAB

5 7 7 7 7 10 10 10 12 0 0 0 11 10 9 0 8 8 0 7 7 0 6 6 0

Am7 E5

Em - brace and fly through the mad - ness. Fly - ing past God _____ and

1 1 1 1/2 P.M. - - 4

TAB

5 3 3 3 3 (3) 12 0 0 0 11 10 9

wars and con - flict. Op - pres-sion in you, _____ op - pres-sion in you. _____

P.M. - - 4

TAB

0 8 8 0 7 7 0 7 12 0 0 0 11 10 9 0 8 8 0 7 7 0 7

Plow-ing through minds _ is par - a - noi - a. Op - pres - sion in you, _ the op -

Flec. Gtr. 2

Elec. Gtrs. 1 & 2

Elec. Gtr. 2

Elec. Gtr. 1

Elec. Gtr. 1

P.M.

TAB

10 10 10 10 9 9 9 9 8 8 8 8 7 7 7 7

12 0/0 0/0 0/0 11 10 9 0 8 8 8 7 7 0 7 12 12 12 12 11 11 11 11 10 10 10 10 9 9 9 9

Guitar Solo:

F#5

pres - sor's in you.

Elec. Gtrs. 1 & 2

(P.M.)

TAB

6 6 6 6 5 5 5 5 4 4 4 4 3

8 8 8 8 7 7 7 7 6 6 6 6 5

2

8va

Elec. Gtr. 3

f

2 1/2 2 1/2 2 1/2 2 1/2 2 1/2 2 1/2

24 24 24 24 24 24

TAB

Elec Gtrs 1 & 2 tacet

(8va)

loco

C#5

1/4

1/4

1

w/trem. bar

(24)

9 11 11 11 9 11 9 11 11 11 9 11 11 9 12

9 11 11 11 9 11 9 11 11 11 9 11 11 9 11

7 8 9

TAB

9 14 9 14 9 12 9 12 9 14 9 12 9 9 12 9 9 12 9 9 12 11 11

16

TAB

F#5

8va

Musical notation system 1: Treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature contains the following fret numbers: 14, 17, 14, 17, 17, 14, 18, 14, 18, 14, 18, 14, 19, 14, 19, 19, 14, 20, 14, 20, 20, 20, 14, 21, 14, 21.

(8va)

loco

Musical notation system 2: Treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature contains the following fret numbers: 14, 21, 14, 22, 17, 19, 16, (16), 16, 17, 14, 17, 14, 14, 17, 12, 12, 14, 12, 11, 14, 12, 11, 12. There are also wavy lines indicating tremolos and a 'loco' marking.

C#5

Musical notation system 3: Treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature contains the following fret numbers: 9, 12, 9, 12, 9, 9, 12, 11, 9, 11, 11, 9, 11, 11, 9, 11, 9, 11.

D.S.  al Coda

C5

D5

E5

'Cause

Elec. Gtr. 3

(8va)

grad. bend

1 1 1/2

w/trem. bar

Musical notation system 4: Treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature contains the following fret numbers: 11, 11, 21, 24. There are also wavy lines indicating tremolos and a 'grad. bend' marking.

Elec. Gtrs. 1 & 2

Musical notation system 5: Treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature contains the following fret numbers: 5, 7, 9.

Coda

Outro:
E5

Sheet music for the Coda section, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The music starts with a whole note E5. Below the staff is a guitar tablature (TAB) with the following fret numbers: 9, 9, 7, 0, 0, 0, 6, 0, 3, 0, 0, 0, 0, 6, 0, 3, 0, 0, 0, 0, 6, 0, 3, 0, 0, 0, 0, 1, 0, 4. The text "w/slight P M throughout" is written below the TAB.

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 3 times

Sheet music for the vocal line, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "Yes - ter - day don't — mean jack s***, uh!".

Sheet music for the vocal line, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "Uh, uh, uh, uh!".

N.C.

Sheet music for the vocal line, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "You pro - tect you — and I'll keep to".

Elec. Gtr. 2

Elec. Gtr. 1

Sheet music for the electric guitar parts, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "my - self. — It can on - ly be that way, yeah! —". Below the staff is a guitar tablature (TAB) with the following fret numbers: 12/15, 14/11, 10/13, 9/12, 0/0, 0/11, 7/10, 6/9.

Sheet music for the vocal line, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "my - self. — It can on - ly be that way, yeah! —".

Sheet music for the electric guitar parts, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "my - self. — It can on - ly be that way, yeah! —". Below the staff is a guitar tablature (TAB) with the following fret numbers: 5/8, 4/7, 3/6, 3/6, 1/4, 1/4, 1/4, 1/4, 1/4, 0/3.

④ = C ① = D

Moderately ♩ = 88

AS

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

Elec.
Gtr. 2 (right)

**Elec.
Gtrs. 1 & 2**

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

2 2 2 2 2 (2) 2 2 2 2 2 (2)

F#5 A5 C5

*Elec.
Ctr. 3

Rhy. Fig. 1A

*Elec.
Gtr. 3

Rhy. Fig. 1A

mf w/whammy pedal (sounds 8va)

T
A
B

3 3 3 3 3 3

17 14 17 14 17 16 17 14 17 14 17 16 17 14 17 14 17 16 14

Elec. Rhy. Fig. 1
Gtrs. 1 & 2

*Elec Gtr. 3 sounds 8va due to whammy pedal effect.

You've Got to Belong To It - 8 - I

0446B

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F#5

A5 C5
end Rhy. Fig. 1A

Elec. Gtr. 3 tacet

Elec.
Gtrs. 1 & 2

Rhy. Fig. 2

end Rhy. Fig. 2

Verse:

F#5

G5

C#5

F#5

G5

C#5

1. Build an in - ner door, —
mu - sic is — your friend, —drop and then — ex - plore. —
but the roof a - bove my head. —You
So

F#5 G5 C#5 F#5 G5 C#5

smoke your head _ on straight, _ then drink your woes _ a - way. _ Some
ser - i - ous - ly I take _ the will that nev - er breaks. _ Some

w/slide w/slide

TAB

A5

might not _ un - der - stand. _ Pos
might not _ un - der - stand. _ Pos

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

TAB

ses - sion _ con - trols your _ head. _
ses - sion _ be - yond your _ hands. _

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

TAB

Chorus:

C5 C#5 C5 C#5

You rec - og - nize it, while some ig - nore it.

Rhy. Fig. 3

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 2

TAB

C5 C#5 C5 C#5

A void the mas ses, you've got to

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 2

TAB

5 5 5 5 5 5 5 5 5 5 5

1. To Next Strain (To Interlude.) 2.

G5 Ab5 Bb5 G5 Ab5 Bb5 D5 Eb5

be-long to it! be-long to it. You rec - og - nize it.

end Rhy. Fig. 3

P.M. P.M.

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 2

TAB

5 3 6 4 6 4 6 5 3 6 4 6 4 6 7 7 7 7 7

D5 Eb5 D5 Eb5

while some ig - nore it. A - void the mas ses,

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 2

TAB

7 7 7 7 7 7 7 7 7 7 7

D5 G5 Ab5 Bb5

you've got to be - long to it!

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 P.M.

TAB

7 7 7 7 7 (7) 5 3 6 4 6 4 6

Interlude:

w/Rhy. Figs. 1 (Elec. Gtrs. 1 & 2) & 1A (Elec. Gtr. 3)

F#5 A5 C5 F#5 A5 C5

Be - long to it. Be - long to it.

1. w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2)

N.C. F#5 G5 C#5 F#5 G5 C#5

2. Your

D.S.

2. w/ad lib. vocal
F#5

*Elec. Gtr. 4

mf w/slide, grad. slide

TAB

*Two gtrs. arr. for one.

w/trem. bar

TAB

1/2 1/2 1/2

TAB

Bridge:

Elec. Gtr. 4 cont. ad lib. noise w/slide, fdbk., etc.

F#5

pow - er _____ and _____ sin,

T
A
B

whis - key _____ and _____ smoke. It's

Elec.
Gtrs. 1 & 2

T
A
B

all a man could need _____ to plant the per - fect seed. _____

T
A
B

Dis - em - bod - y me! Yeah! _____

F#5 A5 G5 C#5 F#5 A5 G5 C#5

w/slide - - - - w/slide - - - -

T
A
B

F#5 A5 G5 C#5 F#5 A5 G5 C#5 F#5 G5 C#5

w/slide

F#5 G5 C#5 F#5 G5 C#5 F#5 G5 C#5

w/slide

Chorus:

w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2)

C5 C#5 C5 C#5 C5 C#5

You rec - og - nize it, while some ig - nore it. A - void the mas - ses,

Outro:

w/Rhy. Figs. 1 (Elec. Gtrs. 1 & 2) & 1A (Elec. Gtr. 3)

C5 C#5 G5 Ab5 Bb5 F#5

you've got to be - long to it!

A5 C5 F#5 A5 C5

Be - long to it. Be - long to it

Dbl. time ♩ = 176

F#5

Elec. Gtr. 3

TAB

Elec. Gtrs. 1 & 2

TAB

1. A5 C5 2. A5 C5 G#5 A#5 C#5 F#5

TAB

TAB

REVOLUTION IS MY NAME

Tune down 1 whole step.

- ⑥ = D ③ = F
- ⑤ = G ② = A
- ④ = C ① = D

Words and Music by VINCENT ABBOTT, DARRELL ABBOTT,
PHILLIP ANSELMO and REX BROWN

Moderately / Tempo I ♩ = 96 (Half-time feel)

Intro:

E5

Elec. Gtr. 1

f w/modulation effect

Play 3 times

Play 4 times

Faster
Tempo II ♩ = 138

Elec. Gtr. 1 tacet

E5

Riff A

*Elec.
Gtrs. 2 & 3

f w/slight P.M. throughout

*Elec. Gtrs. 2 & 3 play unison.

Revolution Is My Name – 10 – 2
0446B

Pre-chorus:

to - mor - row's gains? 1. I _____ can't
in - fi - nite wall. 2. Don't _____ you know _____

help the way _____ I am. _____
just who _____ I am? _____

There's _____ no
Take _____ the

trust hand and of there's _____ no _____ end. _____
wis-dom's friend. _____

To Coda I ⊕

TAB 0 6 0 3 0 5 0 12 0 6 0 3 0 5 0 6 0 3 0 5

TAB 0 6 0 3 0 5 5 4 4 4 3 3 0 6 0 3 0 5 0 6 0 3 0 5

TAB 0 6 0 3 0 5 5 4 4 4 3 3 0 6 0 3 0 5 0 6 0 3 0 5

Chorus:
(Half-time feel)
E5

C5 Eb5

What are you — ex - pect - ing? —

Elec. Gtrs.
Gtrs. 2 & 3
Rhy. Fig. 1

F5 E5

It will nev - er change. —

F5 E5

So where it — stays — for - ev -

Bb5 A5 Ab5 G5

er — is — my — name. —

end Rhy. Fig. 1

TAB

5 7 8 7 3 3 0 5 7 8 6 0 5 7 8 6 3 3 0

5 7 8 7 3 3 0 5 7 8 6 0 5 7 8 6 3 3 0

5 7 8 6 5 4 3

Interlude 1:

Tempo I ♩ = 96

F#5

Ah!

Elec. Gtr. 3 (right)

Riff B

T
A
B

Elec. Gtr. 2 (left)

Riff B1

T
A
B

end Riff B

end Riff B1

A5

Elec.
Gtrs. 2 & 3

Elec. Gtr. 2

Elec.
Gtrs. 2 & 3

Interlude 2:

Tempo II ♩. = 138

w/Riff A (Elec. Gtrs. 2 & 3)

E5

C5

E♭5

D.S. al Coda


Coda 1

2. From

Chorus:
(Half-time feel)

w/Rhy. Fig. 1 (Elec. Gtrs. 2 & 3) 2 times

What are you ex - pect - ing? _ It's set for change.

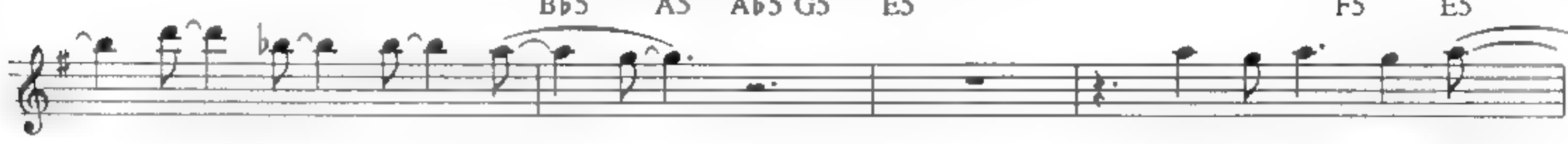
F5 E5 F5 E5



It can't stay the same. _ Rev - o - lu

Substitute w/Rhy. Fill 1 (Elec. Gtrs. 2 & 3)
Bb5 A5 Ab5 G5 E5

F5 E5



tion _ is _ my _ name. _ It will nev - er change. _

F5 E5 F5 E5



So where it _ stays. _ For - ev

Interlude 3:

Tempo I ♩ = 96

w/Riffs B (Elec. Gtr. 3) & B1 (Elec. Gtr. 2)

To Coda II ⊕

Bb5 A5 Ab5 G5

F#5



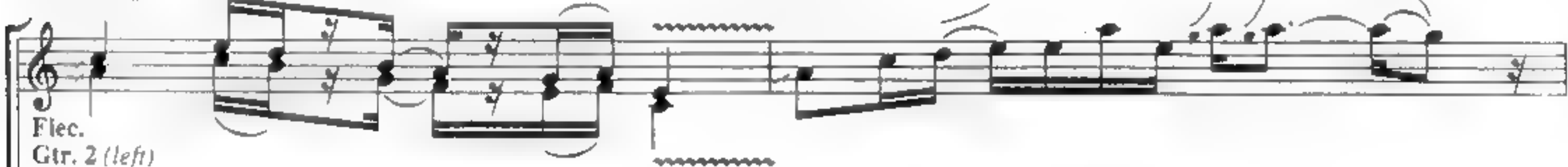
er _ is _ my _ name. _

Guitar Solo 2:

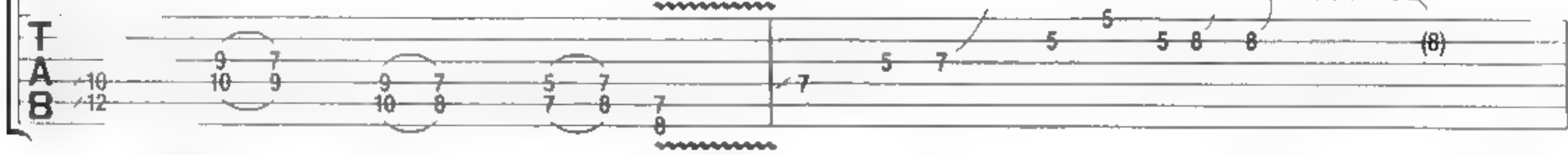
A5

Elec.
Gtr. 3 (right)

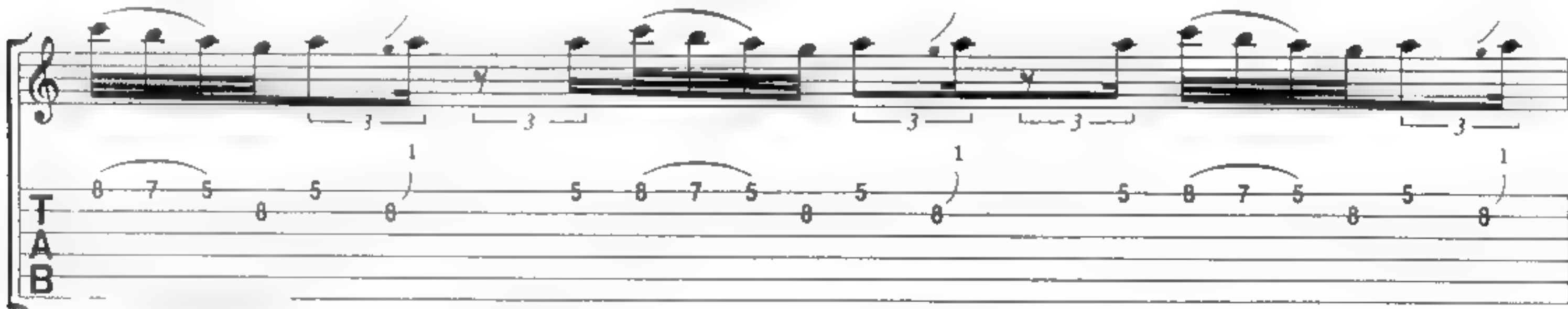
Elec.
Gtrs. 2 & 3



TAB



TAB



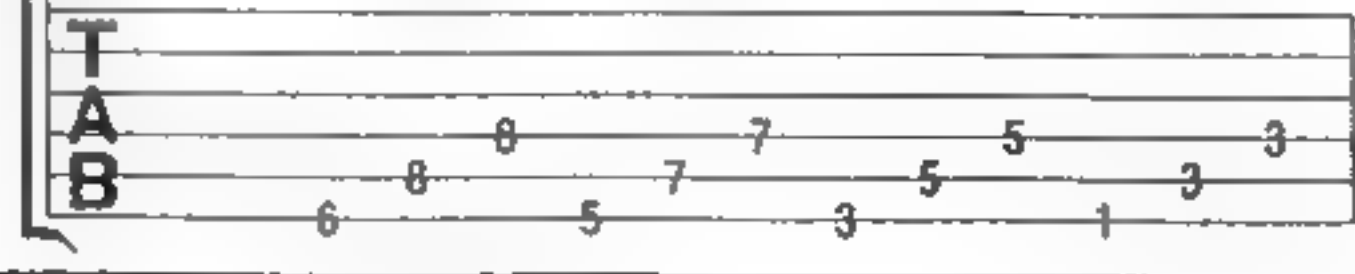
Rhy. Fill 1

Elec.
Gtrs. 2 & 3

Bb5 A5 G5 F5



TAB



Edim7
Elec.
Gtr. 2 (left)

The musical score for Electric Guitar 2 (left) is written in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth notes, many of which are grouped in triplets. The notes are: F#4, G#4, A4, Bb4, Bb4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E13

Elec.
Gtr 3 *right*

3 3 3 3 3 3

1 1 1 1 1 1

9 11 8 10 12 14 11 13 15 17 14 16 17

1/2

Bridge:

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff, both with tablature. The guitar staff is in G major (one sharp) and 4/4 time. The bass staff is in G major and 4/4 time. The guitar part features a melodic line with a key signature change from G major to E major (two sharps) in the second measure of the first system. The bass part provides a steady accompaniment with a mix of eighth and quarter notes. The score is divided into two systems, each containing four measures. The guitar staff includes a key signature change from G major to E major (two sharps) in the second measure of the first system. The bass staff includes a key signature change from G major to E major (two sharps) in the second measure of the first system. The guitar staff includes a key signature change from G major to E major (two sharps) in the second measure of the first system. The bass staff includes a key signature change from G major to E major (two sharps) in the second measure of the first system.

E5 G5 A5 E5 G5 E5 B5 Bb5 E5 G5 A5 E5 G5 E5 G5 B5 Bb5

What is my name? What is my name?

TAB

2 2 2 5 7 2 5 2 9 8
0 0 0 3 5 0 3 0 7 6

2 2 2 5 7 2 5 0 5 9 8
0 0 0 3 5 0 3 0 3 7 6

E5 G5 A5 E5 G5 E5 B5 Bb5 E5 G5 A5 E5 G5 E5 G5 B5 Bb5

What is my _ name? What is my _ name?

TAB

2 2 2 5 7 2 5 2 9 8 2 2 2 5 7 2 5 5 9 8
0 0 0 3 5 0 3 0 7 6 0 0 0 3 5 0 3 0 7 6

N.C

1.

Rev - o - lu - tion.

TAB 9 10 9 7 9 7 9 8 7 5 7 8 7 5 7 5 7 6 5 3 5 6 5 3 5 3 5 4 3 1

Midtro:
Tempo II ♩. = 138

2

E5 E5

tion

f w/slight P.M throughout

TAB 5 6 5 3 5 3 5 4 3 1 0

1/4

1/4

TAB 7 5 7 7 x 5 7 6 5 3 5 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

⊕
Coda II

C5 Eb5 D.S. al Coda II

TAB 0

Bb5 A5 G5 F5 E5

TAB 8 7 5 3 2 6 5 3 1 0

DEATH RATTLE

Words and Music by VINCENT ABBOTT,
DARRELL ABBOTT, PHILLIP ANSELMO and REX BROWN

Tune down 1 whole step

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Fast ♩ = 184

Intro:

E5

Rhy. Fig. 1A

end Rhy. Fig. 1A

Elec. Gtr. 2
(right)

w/trem. bar

w/trem. bar

w/fdbk.

Elec. Gtr. 1
(left)

Rhy. Fig. 1

end Rhy. Fig. 1

f w/trem. bar

w/trem. bar

fdbk.

Verse:

A5

1. Numb-ing rum - ble,
2. Pres - sure point, ____
3. Dis-ease of eyes, ____

count-less med - i-cines.
rig - or mor - tis.
the ad - dict blind - fold.

Elec.

Gtrs. 1 & 2 Rhy. Fig. 2

end Rhy. Fig. 2

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2)

De - plet - ed from ____
In - duce, ____
Re - duced to ____

years of a - buse, ____
grasp a poi - son, ____
realms of death, ____

Pre-chorus: Half time ♩ = 92

A5 A♭5 A5 A♭5 G5 A♭5 G5 F♯5 G5 F♯5 F5 F♯5 A5 A♭5 A5 A♭5 G5 A♭5 G5 F♯5 G5 F♯5 F5 F♯5

yeah.
yeah.
yeah.

Death rat-tle shak - ing.
Death rat-tle shak - ing.
Death rat-tle shak - ing.

Elec. Gtrs. 1 & 2

TAB

7 6 7 6 5 6 5 4 5 4 3 4 7 6 7 6 5 6 5 4 5 4 3 4 7 6 7 6 5 6 5 4 5 4 3 4

To Coda ⊕

A5 A♭5 A5 A♭5 G5 A♭5 G5 F♯5 G5 F♯5 F5 F♯5 1. A5 A♭5 A5 A♭5 G5 A♭5 G5 F♯5 G5 F♯5 F5 F♯5

And there's no fak - ing on your check in
From Ac -

TAB

7 6 7 6 5 6 5 4 5 4 3 4 7 6 7 6 5 6 5 4 5 4 3 4 7 6 7 6 5 6 5 4 5 4 3 4

Dbl. time ♩ = 184

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 2) simile

E5

Yeah!

Chorus:

E5

A5 B♭5

2. A5 A♭5 A5 A♭5 G5 A♭5 G5 F♯5 G5 F♯5 F5 F♯5

years of com - pul - sive mis - tak - ing. Death rat-tle shakes. —

Elec. Gtrs.

1 & 2

Rhy. Fig. 3

TAB

7 6 7 6 5 6 5 4 5 4 3 4 7 6 7 6 5 6 5 4 5 4 3 4 7 6 7 6 5 6 5 4 5 4 3 4 0 0 0 0 5 7 0 5 8 0 5 7 0 0 5 8

E5 F5 E5 G5 G#5

Death rat-tle shakes. _

PM. PM. PM. PM. PM. PM. PM. PM.

TAB

E5 D.S. S al Coda

end Rhy. Fig. 3

PM. PM. PM.

TAB

Coda A5 Ab5 A5 Ab5 G5 Ab5 G5 F#5 G5 F#5 F5 F#5

cum - u - lat - ing life it's tak - ing.

Elec. Gtrs. 1 & 2

TAB

Chorus:
w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2)

w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2)
1st 3 meas. only

E5 A5 Bb5 E5 F5 E5 G5 G#5 E5 A5 Bb5

Death rat-tle shakes. _ Death rat-tle shakes. _ Death rat-tle shakes. _

E5 F5 E5 G5 G#5 E5

Death rat - tle shakes. _ Death!

Elec. Gtr. 2

grad. bend & release 1 1/2

TAB

Elec. Gtr. 1

grad. bend & release 1 1/2

TAB

Interlude 1:

E5

Play 4 times

Elec. Gtrs. 1 & 2

P.M.

P.M.

1/4

1/4

Death!

P.M. . . . 4

P.M.

P.M. . . . 4

P.M.

P.M. . . . 4

P.M.

P.M. . . . 4

P.M.

Bridge:

E5

I've seen the end,

and there is no light.

Elec. Gtr. 2

P.M. . . . 4

P.M.

P.M. . . . 4

P.M.

T
A
B

0 0 0 9 10 0 7 8 5 7 8 5 7 8 0 0 0 9 10 0 7 9 5 7 8 5 6 4

Elec. Gtr. 1

P.M. . . . 4

P.M.

P.M. . . . 4

P.M.

T
A
B

0 0 0 5 7 0 3 5 0 2 3 0 2 3 0 0 0 5 7 0 3 5 0 2 3 0 3 1

Like dead - ly snakes,

death rat - tle shakes. ____

P.M. . . . 4

P.M.

P.M. . . . 4

P.M.

T
A
B

0 0 0 9 10 0 7 9 5 7 8 5 7 8 0 0 0 9 10 0 7 9 5 7 8 5 6 4

P.M. . . . 4

P.M.

P.M. . . . 4

P.M.

T
A
B

0 0 0 5 7 0 3 5 0 2 3 0 2 3 0 0 0 5 7 0 3 5 0 2 3 0 3 1

Interlude 2: Dbl. time ♩ = 184

N.C.

*Elec. Gtr. 3 Rhy. Fig. 4

mf

A H

P M.

TAB

Elec. Gtrs. 1 & 2

w/trem. bar

TAB

*Lightly press ③ st. while moving up and down fingerboard producing artificial harmonics.

w/Rhy. Fig. 4 (Elec. Gtr. 3) 3 times, simile

Elec. Gtrs. 1 & 2 tacet

Guitar Solo:

F5 E5 B5 B♭5 F5 E5 F5 E5 B5 B♭5

(15ma)

*Elec. Gtr. 4

w/slide

TAB

Elec. Gtrs. 1 & 2

P M throughout

TAB

*High TAB numbers are played with slide past fingerboard over pickups.
TAB numbers are approximate.

Bb5 G5 (15ma) Bb5 G5 Db5 C5 Bb5 G5 (8va) Bb5 G5 Db5 C5

43 31 24 24 24 24 24 24

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

1 3 3 3 3 3 6 4 5 3 1 3 3 3 3 1 3 6 4 5 3

loco AS CS AS Eb5 D5 CS AS CS AS Eb5 D5

w/o slide 1 1

5 7 5 7 7 5 6 7 5 7 7 5 6 6 7 5 7 7 5 7 (7) 5 8

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

3 5 5 5 5 5 3 5 8 6 7 5 3 5 5 5 5 5 3 5 8 6 7 5

Db5 Bb5 D5 B5 CS C#5

1 1 1 1

6 9 9 9 7 10 16 17 15 16 15 17 18 16 17 16 18

Elec. Gtr. 2 Elec. Gtr. 1

1/4 1/4 1/4 1/4

4 6 6 6 6 6 5 7 7 7 7 6/9 8/11 8/11 7/10 9/12 9/12

Interlude 3: Half time feel ♩ = 92
w/Rhy. Fig. 4 (Elec. Gtr. 3) 4 times, simile

D5

E^b

E5

A5

Elec. Gtrs. 1 & 2

P.M. throughout

Elec. Gtrs. 1 & 2

D5

Outro: Dbl. time ♩ = 184

A5

F5 E5

F5 E5

B5

B^b5

Death rat - tle shakes. _

Play 4 times

F5 E5

F5 E5

B5

B^b5

E5

Ends!

WE'LL GRIND THAT AXE FOR A LONG TIME

Tune down 1 whole step:

- ⑥ - D ③ = F
- ⑤ - G ② = A
- ④ = C ① = D

Words and Music by VINCENT ABBOTT,
DARRELL ABBOTT, PHILLIP ANSELMO and REX BROWN

Moderately ♩ = 140

Intro:

*Elec. Gtr. 1 G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5

f w/dist

TAB

*Elec. Gtr. 1 dbld

G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5 G5

Rhy. Fig. 1

TAB

Verse:

G#5 F5 F#5 E5 A5 Bb5 G5 G#5 E5 G5 G#5 F5 F#5 E5

1. Wears — ten crowns, —
2. Fol — low close, —

end Rhy. Fig. 1

Rhy. Fig. 2

TAB

PM . . .

A5 Bb5 G5 G#5 E5 G5 G#5 F5 F#5 E5 A5 Bb5 G5 G#5 E5 G5

drag - on of heads. — South-ern are the sons, —
train on of fools. — Just like them, —

TAB

PM . . .

G#5 F5 F#5 E5

A5 Bb5 G5 G#5 E5

G5 G#5 F5 F#5 E5

end Rhy. Fig. 2

lords un - matched.
just like you.

PM . . . 4

PM . . . 4

*Rake strings between nut and tuning pegs

1. w/Rhy. Fig. 1 (Elec. Gtr. 1)

G5 G#5 F5 F#5 E5

G5

G#5 F5 F#5 E5

G5

G#5 F5 F#5 E5

G5

Your eyes

don't look right, —

should the be trust -

To Next Strain
(To Pre-chorus:)

2. w/Rhy. Fig. 1 (Elec. Gtr. 1) meas. 3 & 4 only

G#5 F5 F#5 E5

G5 G#5 F5 F#5 E5

G5 G#5 F5 F#5 E5

ed now? —

Their eyes don't seem right.

Pre-chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 1)

A5 Bb5 G5 G#5 E5

G5 G#5 F5 F#5 E5

A5 Bb5 G5 G#5 E5

G5

Trashed - mouth gods
Eas - i - ly

a - void - ed kings.
im - pressed plague.

G#5 F5 F#5 E5

A5 Bb5 G5 G#5 E5

G5 G#5 F5 F#5 E5

Spir - it of re - volt,
Dressed up fake,

the

Chorus:

A5 Bb5 G5 G#5 E5

G5 F5 E5

B5 C5 Bb5 B5 A5 Bb5 G#5

ghost of youth.
no re - spect.

Ev - 'ry f***-in' year —
Ev - 'ry f***-in' year —
Ev - 'ry f***-in' year —

Elec. Gtr. 1

Rhy. Fig. 3

PM . . . 4

A5 G5 G#5 F#5 G5 F5 F#5 E5

it stays the same.
re - mains the same.
re - mains the same.

end Rhy. Fig. 3

P M

TAB

7 5 6 4 5 3 4 2 0 1 2 2 2 2 2 2 2 2 1 1 0 1 1 0 1 1 0 1 1 0

w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times

B5 C5 Bb5 B5 A5 Bb5 G#5 A5 G5 G#5 F#5 G5 F5 F#5 E5

Ev - 'ry - bod - y chang - es to suit the day.
Ev - 'ry - bod - y sucks up to suit the day.
To ev - 'ry one who sucks up for the fame.

B5 C5 Bb5 B5 A5 Bb5 G#5 A5 G5 G#5 F#5 G5 F5 F#5

Out of pride I'll i - so - late my fears.
Out of hate I'll i - so - late my self.
Out of strength you know we speak the truth.

w/Rhy. Fig. 3 (Elec. Gtr. 1) 1st 2 meas. only

E5 B5 C5 Bb5 B5 A5 Bb5 G#5 A5 G5 G#5 F#5 G5 F5 F#5

Nev - er turned our backs on why we're here.
Through the worst we still marched in - to hell
Ev - 'ry trend that dies is liv - ing proof

To Coda

E5 G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5

We'll grind that axe for a long, long time.

Elec. Gtr. 1

TAB

2 2 2 2 2 3 12 2 5 6 3 4 2 5 6 3 4 2 x x x x x x x x

2.

Bridge:

E5

A5

C5 B5 A5

C5 B5

E5

for a long, long time.

We'll grind that axe for a long time.

Rhy. Fig. 4

1/4

1/4

end Rhy. Fig

1/4

1/4

w/Rhy. Fig. 4 (Elec. Gtr. 1) 2 times

A5

C5 B5 A5

C5 B5

E5

And I say a-gain, we'll grind that axe for a long time.

A5

C5 B5 A5

C5 B5

E5

And a f*** - in' 'gain - I say, we'll grind that axe for a long time!

E5 F5 Eb5 E5 D5 D#5 C#5 D5 C5 C#5 B5C5 Bb5 B5 A5 Bb5 Ab5 A5 G5G#5 F#5 G5 F5

Elec. Gtr. 1

Interlude:

E5

C5

Eb5 D5 C5

Eb5 D5

Ah, the smell in the air — is chick-en s***.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part in standard notation and a corresponding bass guitar part in TAB format. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). The bass part is written in a six-line TAB format. The score is divided into measures, with chord names (A5, C5, B5, Eb5, D5) and time signatures (1/4) indicated above the guitar staff. The bass part uses fret numbers (0, 5, 7, 8, 10, 11, 12, 13) to represent notes. The overall layout is clean and professional, typical of a music manuscript.

[illegible]

3.

E5

We'll grind that axe, we'll grind that axe, we'll grind that axe

P M

T
A
B

D.S. S al Coda

The musical score for the 'D.S. al Coda' section consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains four quarter notes, each marked with an 'x' on the stem, with the lyrics 'for a long time.' underneath. The bottom staff is a guitar tablature line with a treble clef and a key signature of three sharps. It contains a series of eighth notes, with the letters 'P M' (Palm Mute) written below the first few notes. Below the tablature line is a row of fret numbers: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0.

Coda **E5**

The Coda section consists of two staves of music. The first staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains four quarter notes: E5, F#5, G#5, and A5. The second staff is also a treble clef with the same key signature. It contains a series of chords: a D5 chord (D5, F#5, A5), a C#5 chord (C#5, E5, G#5), a D5 chord (D5, F#5, A5), and a final D5 chord (D5, F#5, A5). The lyrics "for a long time." are written below the first staff.

for a long time.

TAB

The guitar tablature is written on a six-line staff. It shows the fret numbers for each string. The first four strings (E, A, D, G) have fret numbers 0, 3, 12, and 0 respectively. The fifth string (B) has a double bar line. The sixth string (E) has a double bar line. The fret numbers 0, 3, 12, and 0 are written below the first four strings.

UPLIFT

Tune down 1 whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Fast ♩ = 184

Intro:

Elec.

Gtr. 1

N.C.

They'll want to take you!

Riff A

Verse:

1. On

one whole bot-tle "up -
lu - ci - no-gen-ic

end Riff A

Elec. Gtr. 1 tacet
N.C.

lift - ing,"
"up - lift" there is no tell - ing what I'll do. Run head - first in - to
I can step out of my bod - y. Re - lig-ion is in my -

w/Riff A (Elec. Gtr. 1)
A5

traf - fic, self, a mind - set of an - ni - hi - la - tion. I'll split my head in two and see you twice.

No sense makes sense. You

w/Riff A (Elec. Gtr. 1) 1st 7 meas. only

can't get bought with - out thought. Ah,

no sense makes sense. You can't get bought with - out

C5 B5 Bb5 N.C. G5 G#5 A5 N.C.

thought in - side your head _ now. _ Up

Elec. Gtr. 1

AH

1/2

5 4 3 5 6 7 3 5 (5) 3

Chorus: (half-time feel)

E5 F5 F#5 E5 F#5 G5 E5 G5 G#5 E5 F5 F#5

lift.

P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

TAB

2 2 0 0 3 4 0 0 4 5 0 0 5 6 2 2 0 0 3 4

0 0 1 2 0 3 0 4 0 5 0 6 0 0 1 2

E5 F#5 G5 E5 G5 G#5 E5 F5 F#5 G5 G#5 A5 Bb5 B5 C5

The musical score is written for guitar. The top staff is in treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: E5, F#5, G5, E5, G5, G#5, E5, F5, F#5, G5, G#5, A5, Bb5, B5, and C5. A slur connects the F5, F#5, and G5 notes. The second staff is also in treble clef with the same key signature. It contains a rhythmic accompaniment of eighth and sixteenth notes, with triplets marked '3'. The lyrics 'Up - lifting.' are written below the second staff. The third staff is a TAB line with fret numbers: 0, 0, 4, 5, 0, 0, 5, 6, 2, 2, x, 3, 4, 5, 6, 7, 8, 9, 10. The TAB line includes a circled diagram showing a sweep from fret 4 to 5.

Up - lifting.

P.M. . . . 4 P.M. . . . 4

T
A
B

0 0 4 5 0 0 5 6 2 2 x 3 4 5 6 7 8 9 10

E5 F5 F#5 I. E5 F#5 G5 E5 G5 G#5 A5
 Up - lift - ing now! _____
 P.M. . . . P.M. . . . P.M. . . .
 TAB 2 2 0 0 3 4 0 0 4 5 0 0 5 6 7 7 5 7 7 5

A5

N.C.

(8va)

*Strike ① st. at 19th fret w/side of pick while fretting ① st. 7fr. B

Interlude:

2.

E5

F#5

G5

E5

G5

G#5

E5

2 On

hal

Up - lift - ing

now.

1.2.3.

4.

F#5

F5

E5

Eb5

Half time ♩ = 184

E5

Bb5

E5

Bb5

Up lift - ing you

now!

Yeah.

Rhy. Fig. 1

PM 4

PM . 4

PM.

PM

PM . 4

PM

Bridge: Half time ♩ = 92

E5 Bb5 E5 Bb5 E5

When. Give me al - co - hol ex - trem - i - ties

end Rhy. Fig. 1 Rhy. Fig. 2

TAB

F5 E5 F5

in - stead of proof - less Christ - i - an - i - ty.

end Rhy. Fig. 2

TAB

w/Rhy. Fig. 1 (Elec. Gtr. 1) w/Rhy. Fig. 2 (Elec. Gtr. 1)

E5 Bb5 E5 Bb5 E5 Bb5 E5

Ah! Drunked up in a no - where place,

F5 E5 F5

crit - ics dis - gust - ed but a smile on my f*** - in' face.

w/Rhy. Fig. 1 (Elec. Gtr. 1)

E5 Bb5 E5 Bb5 E5 Bb5 E5 Bb5

Yeah! And I

Dbl. time ♩ = 184

B5

Elec. Gtr. 1

do an - y - thing that I want, I get ev - 'ry-thing that I

P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

TAB

9 7 7 7 9 7 7 9 7 7 9 7 7 9 7 7

Bb5

B5

ask And if this mes - sage both - ers you, you

P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

TAB

9 8 6 6 6 9 7 7 9 7 7 9 7 7 9 7 7

Chorus: (half-time feel)

Bb5

A5

G5

F5

E5

E5

F5 F#5

know, just kiss my f***-in' ass - hole. Up - lift - ing.

P.M. . . 4

TAB

9 8 8 8 8 7 7 7 7 5 5 5 5 3 3 3 2 2 2 2 3 4 2

Play 4 times

E5

F#5

G5

E5

G5

G#5

E5

F5

F#5

G5

G#5

A5

Bb5

B5

C5

E5

Up -

P.M. . . 4 P.M. . . 4

TAB

0 0 4 5 0 0 5 6 2 2 x 3 4 5 6 7 8 9 10 2 2 0

IT MAKES THEM DISAPPEAR

Word and Music by VINCENT ABBOTT,
DARRELL ABBOTT, PHILLIP ANSELMO and REX BROWN

All gtrs. tuned to dropped D tuning,
1 whole step down

⑥ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Slow ♩ = 60

Intro:

D5

Rhy. Fig. 1

Elec. Gtr. 1

mf w/phase shifter effect

hold

hold

1

TAB

2 3 4 5 4 2 4 3 4 5 4 3 4

Elec.
Gtr. 2

Elec Gtr 1 tacet
Riff A

f w/dist

1. end Riff A

2.

A H 1/2

A H

TAB

0 7 6 3 0 8 7 4 0 7 6 3 0 4 (4) 0 8 4

Gone.

Riff B

w/slight P.M. throughout

TAB

0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3

Gone

1. The
end Riff B

TAB

0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 1

Verse:

time had fi - n'ly come _____ to kill the vein. _____ And I'm
 wrath has just be - gun. _____ The
 cow - ard has up and run _____ to be saved. _____ But wit

TAB
 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3

drop-ping down, the dirt _____ on your grave. _____
 time has fi - n'ly come. _____
 each step tak - en down, _____ you sink in the grave. _____

TAB
 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

It might hurt so bad, _____ but I can't
 And it hurts so bad, _____ and it drives
 It might hurt so bad, _____ but I can't _____

TAB
 0 1 1 1 0 0 0 1 1 1 0 0 x x x x

_____ feel sad. _____ Rid of a fool _____ like you. _____ 2 The
 _____ you mad. _____ Life with a blind -
 _____ feel sad. _____ Rid of a fool _____

TAB
 0 1 1 1 0 0 0 1 1 1 0 0 x x x x

2. 3.

Chorus:

E \flat 5 D5 E \flat 5 D5 A \flat 5 D5 G \flat 5 E \flat 5 D5 A \flat 5 D5 G \flat 5 E \flat 5 D5 A \flat 5 D5 G \flat 5 E \flat 5 D5 E \flat 5

Musical staff with notes and lyrics: - ed view. - - - - - like you. - - - - - It makes them dis - ap - pear. - - - - - It

Rhy. Fig. 2

Musical staff with notes and lyrics: hold - - -

TAB staff with fret numbers: 0 1 1 1 0 0 0 1 1 1 0 0 0 6 0 4 1 0 6 0 4 1 0 6 0 4 1 0 6 0 4 1 0 1

w/Rhy. Fig. 2 (Elec. Gtr. 2) 3 times

A \flat 5 D5 G \flat 5 E \flat 5 D5 A \flat 5 D5 G \flat 5 E \flat 5 D5 A \flat 5 D5 G \flat 5 E \flat 5 D5 E \flat 5

Musical staff with notes and lyrics: fills their lives - with fear. - - - - - When their

A \flat 5 D5 G \flat 5 E \flat 5 D5 A \flat 5 D5 G \flat 5 E \flat 5 D5 A \flat 5 D5 G \flat 5 E \flat 5 D5 E \flat 5

Musical staff with notes and lyrics: fu - ture is - n't clear, - - - - - it

A \flat 5 D5 G \flat 5 E \flat 5 D5 A \flat 5 D5 G \flat 5 E \flat 5 D5 A \flat 5 D5 G \flat 5 E \flat 5 D5 E \flat 5

Musical staff with notes and lyrics: makes them dis - ap - pear. - - - - - To Coda

w/Rhy. Fig. 1 (Elec. Gtr. 1)

w/Riff A (Elec. Gtr. 2)

Musical staff with notes and lyrics: Gone. Gone. 3. So the

w/Riff B (Elec. Gtr. 2)

D.S. al Coda

Musical staff with notes and lyrics: Gone. Gone. 3. So the



Coda D5

Elec. Gtr. 2

Get the f*** on down the road!

P.M. P.M. P.M.

TAB

2 3 2 3 2 3 10 (10) 9 8 6

0 0 0 0 0 0 0 0 0 0

Interlude 1:

Bb5/D*

C5/D*

F5

G5

Elec. Gtr. 3 *mf*

Elec. Gtr. 4 *mf*

TAB

13 13 13 12 13 13 12 13 13

5 6 5 4 3 5 4 3 5 7 6 5

5 0 0 0 0 0 0 0 0 0 0 0

Elec. Gtr. 2

P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

TAB

7 7 10 10 5 5

7 7 8 8 5 5

0 0 0 0 0 0 0 0 0 0 0 0

*Bass plays D.

D5

Bb5/D*

C5/D*

G5

F5

TAB

13 13 13 12 13 13 12 13 13

5 6 5 4 3 5 4 3 5 7 6 5

5 0 0 0 0 0 0 0 0 0 0 0

P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

TAB

7 7 10 10 5 5

7 7 8 8 5 5

0 0 0 0 0 0 0 0 0 0 0 0

D5 Bb5/D* C5/D* F5 G5

TAB 13 13 13 12 13 13 12 13 10 8 9

PM PM PM PM PM PM

D5 Bb5/D* C5/D* G5 F5

TAB 13 13 13 12 13 13 12 13 7/10 5 5 5 3 3 3 5 5 5

PM PM PM PM PM PM

w/Rhy. Fig. 1 (Elec Gtr 1) 2 times

D5

TAB 11 10/14 13 12 17 13 3 0 0

Guitar Solo:
Elec. Gtrs. 1, 2, 3, & 4 tacet
*Dm

Elec. Gtr. 5

f

A.H.

hold

AH

TAB

5 3 5 7 5 7 8 7 7 (7) 9 10 11 10 (10) 10 22

*Chords implied by bass gtr.

Dm

Am

grad. bend

1/2

TAB

12 13 12 (12) 13 12 (12) 14 (14) 10 13 13 10 13 12 10 12 13 10 13 12 10

Gm

F

TAB

10 13 10 13 12 10 12 13 13 12 10 12 13 10 13 10 13 12 10 12 13 10 13 10 13 12 10 13 10 13 12 10 12 10 12 11 10 8 10 8

Dm

TAB

10 12 14 13 14 14 13 15 12 15 12 15 17 20 17 20 17 20 17 18 19

Am

8va

Gm

F

TAB

17 18 20 20 20 (20) 22 22 22 22 22 22

Interlude 2:

D5

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 2) 3 times

Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5


 makes them dis - ap - ear. ____

Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5




fills their lives _ with fear. _ When their

Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5

fu - ture is - n't clear, _____ it

Detailed description: This image shows a musical score for a vocal line. The melody is written on a single staff in treble clef, with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: F4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), D4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), D4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The lyrics 'fu - ture is - n't clear, _____ it' are written below the staff. Above the staff, a series of chords are indicated: Ab5, D5, Gb5, Eb5, D5, Ab5, D5, Gb5, Eb5, D5, Ab5, D5, Gb5, Eb5, D5, Eb5. The melody is a simple, descending line, with the final note being a half note D4.

Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5 D5



musical notation for the vocal line of 'The Sound of Silence'. The melody is written on a single staff in treble clef with a key signature of one flat (Bb). The time signature is 4/4. The melody consists of eighth and quarter notes, with some notes beamed together. A long horizontal line is drawn above the staff, spanning the first two measures of the vocal line, indicating a sustained note or a specific performance technique. The lyrics 'makes them dis - ap - pear.' are written below the staff, and 'Ah!' is written below the staff at the end of the vocal line.

makes them dis - ap - pear. Ah!

I'LL CAST A SHADOW

All gtrs. tuned to dropped D tuning, 1 whole step down.

⑥ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Moderately fast ♩ = 126

Intro:

N.C.

D5

F5

D5

F5

D5

Drums

Elec.
Gtr. 1

f P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

TAB

10 7 7 10 7 7

0 0 0 0 0 0 0 0 0 0 0 0

F5

D5

E♭5

D5

F5

D5

Rhy. Fig. 1

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

TAB

10 7 7 8 10 7

0 0 0 0 0 0 0 0 0 0 0 0 1

B♭5/F

C5

D5

F5

D5

C5

B♭/E♭

end Rhy. Fig. 1

hold

P.M.

P.M.

P.M.

hold

TAB

3 1 3 3 5 3 5 3 0 3 10 7 3 5 3 0 3 1 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse: Half time ♩ = 63

F5 D5 F5 D5 F5 D5B♭5 A♭5

F5 D5 F5 D5 F5 D5B♭5 A♭5 B5

1. The end _ will crush _ the light, _ and sends a mes -

2. I'm leav - ing more _ eyes o - pen, I close up both _

TAB

3 0 3 0 3 0 8 6 (6) 3 0 3 0 3 0 8 6 9

3 0 3 0 3 0 8 6 9

F5 D5 F5 D5 F5 D5 Bb5 Ab5 F5 D5 F5 D5 F5 D5 Bb5 Ab5 Bb5 Ab5 Bb5 Ab5

- age. It won't please the nak - ed eye. _
_ of mine. For the ones that chase _ my life. _

TAB

3 0 3 0 3 0 8 6 (6) 3 0 3 0 3 0 8 6 8 6 8 6

3 0 3 0 3 0 8 6 (6) 3 0 3 0 3 0 8 6 8 6 8 6

F5 D5 F5 D5 F5 D5 Bb5 Ab5 F5 D5 F5 D5 F5 D5 Bb5 Ab5 B5

With-out an end there is _____ no light, _____ to fore - tell or to blind _____
They're look-ing o - ver _____ shoul - ders, _____ let par - a - noi -

TAB

3 0 3 0 3 0 3 0 6 (6) 3 0 3 0 3 0 3 0 6 9

Dbl. time ♩ = 126

F5 D5 F5 D5 F5 D5 B♭5 A♭5 F5 D5 F5 D5 F5 D5 B♭5 A♭5 B5 E♭5

— you. — The law of the claw . reigns on . and af - ter still. — } When I
a in. — Spon-ta - ne-ous - ly rule . them. — }

pick sl

TAB

3 0 3 0 3 0 8 6 (6) 3 0 3 0 3 0 8 6 0 1 1

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

die, I'll cast a shad-ow. And I'll

rise, I'll cast a shad-ow.

1. C5 B♭5/E♭ 2. C5 B♭5/E♭

Elec. D5 Gtr. 1

F5 D5 F5 D5

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

10 7 7 10 7 7

0 0 0 0 0 0 0 0 0 0 0 0

Interlude:

F5 D5 Eb5 D5

P.M. P.M. P.M. P.M. harm.

TAB

10 7 7 8

0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5

(harm.)

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Rhy. Fig. 2

(harm.)

TAB

5 4 5 4 5 4 5 4 5 4 5 4 5 4

Play 4 times

bod - y get fun - ny now!

end Rhy. Fig. 2 Rhy. Fig. 3

(harm.) P.M.

TAB

5 4 5 4 5 4 5 5 0 3 5 6 5 0 3 5 0 1 3 0

D5 F5 G5 Ab5 G5 D5 F5 G5 D5 Eb5 F5 D5

Ah!

Rhy. Fig. 4

TAB 0 3 5 6 5 0 3 5 0 1 3 0

w/Rhy. Fig. 4 (Elec. Gtr. 1) 3 times

F5 G5 Ab5 G5 D5 F5 G5 D5 Eb5 F5 D5

I'll cast a shad - ow.

F5 G5 Ab5 G5 D5 F5 G5 D5 Eb5 F5 D5

Ah!

F5 G5 Ab5 G5 D5 F5 G5 D5 Eb5 F5 D5

I'll cast a shad - ow.

w/Rhy. Fig. 2 (Elec. Gtr. 1)

w/Rhy. Fig. 3 (Elec. Gtr. 1) 4 times

Some - one's gon - na get!

w/Rhy. Fig. 4 (Elec. Gtr. 1) 4 times

F5 G5 Ab5 G5 D5 F5 G5

Ah!

D5 Eb5 F5 D5 F5 G5 Ab5 G5 D5 F5 G5

I'll cast a shad - ow.

D5 Eb5 F5 D5 F5 G5 Ab5 G5 D5 F5 G5

Ah!

D5 Eb5 F5 D5 F5 G5 Ab5 G5 D5 F5 G5 D5 Eb5 F5 D5

I'll cast a shad - ow.

F5 D5 Eb5

When I

Elec. Gtr. 1

TAB

0 0 0 0 0 0 0 0 0 0 0 0 12

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1)

D5 F5 D5 Bb5/F C5 D5 F5 D5 C5 Bb5/Eb

die, I'll cast a shad - ow. And I'll

w/Rhy. Fig. 1 (Elec. Gtr. 1) 1st 3 meas. only

D5 F5 D5 Bb5/F C5 D5 F5 D5

rise, I'll cast a shad - ow.

Half time ♩ = 63

B5 B♭5 A5 A♭5 G5 G♭5 F5 E5 E♭5 D5

Ah! _____

Elec. Gtr. 1

TAB

9 8 7 6 5 4 3 2 1 0 0 0 12 12 (12) 3

Outro: w/ad lib. spoken vocal

D5

Riff A

Play 4 times, simile

TAB

0 5 8 5 6 8 0 0 5 8 5 6 8 0 0 5 8 5 6 8 3 2 1 1/2 (3) 1 (1)

w/Riff A (Elec. Gtr. 1) 5 times, simile

Elec. Gtr. 2

mf w/whammy pedal effect

grad. bend

grad. bend

TAB

10 10 11 10 6 1/2 (6) 10 11 13 10 6 1/2 13 13 10 10 9 1/2

Elec. Gtr. 2

Elec. Gtr. 1

TAB

13 10 12 13 13 1/2 10 12 13 10 10 1/2 (10) 13 1